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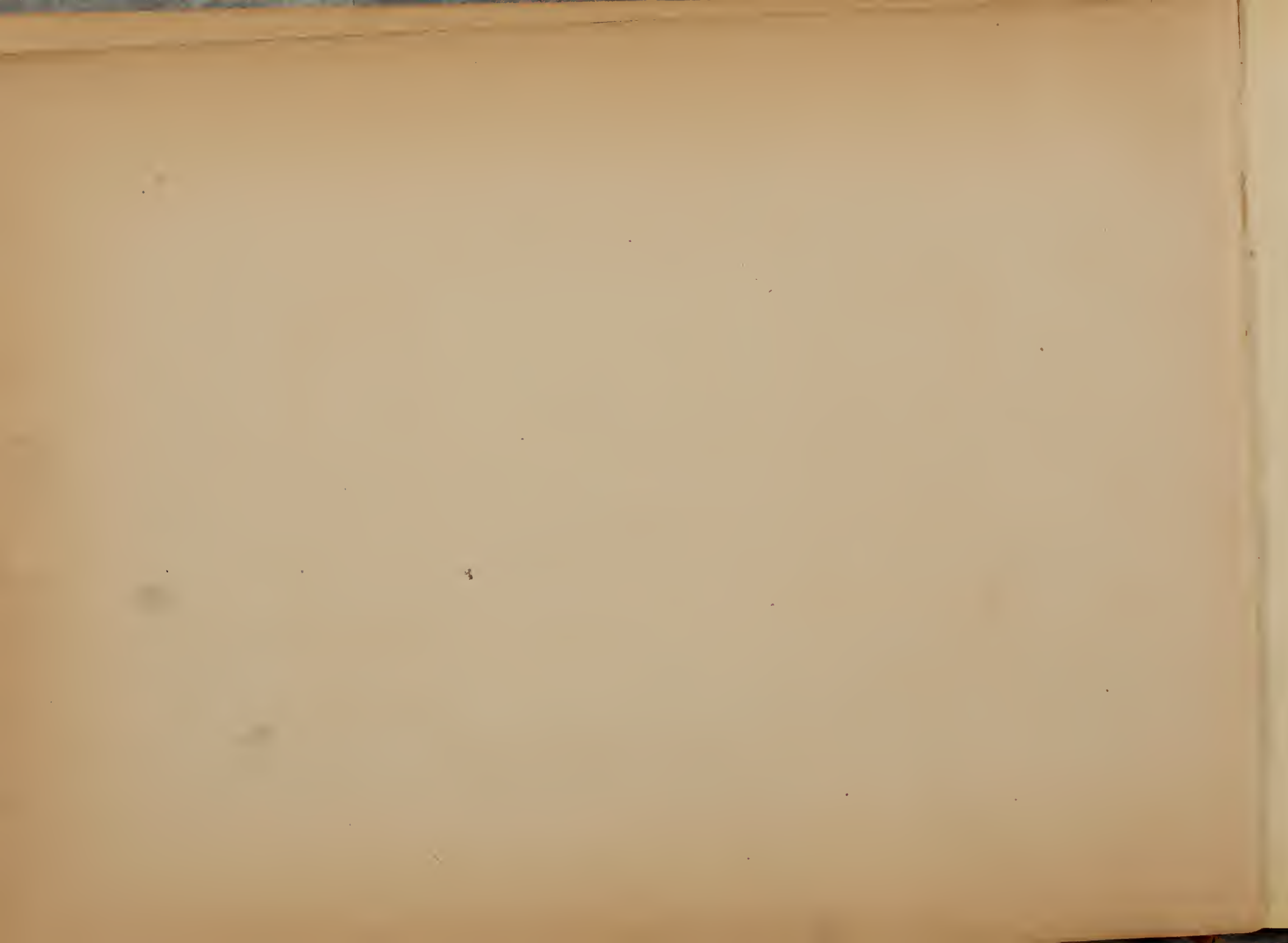
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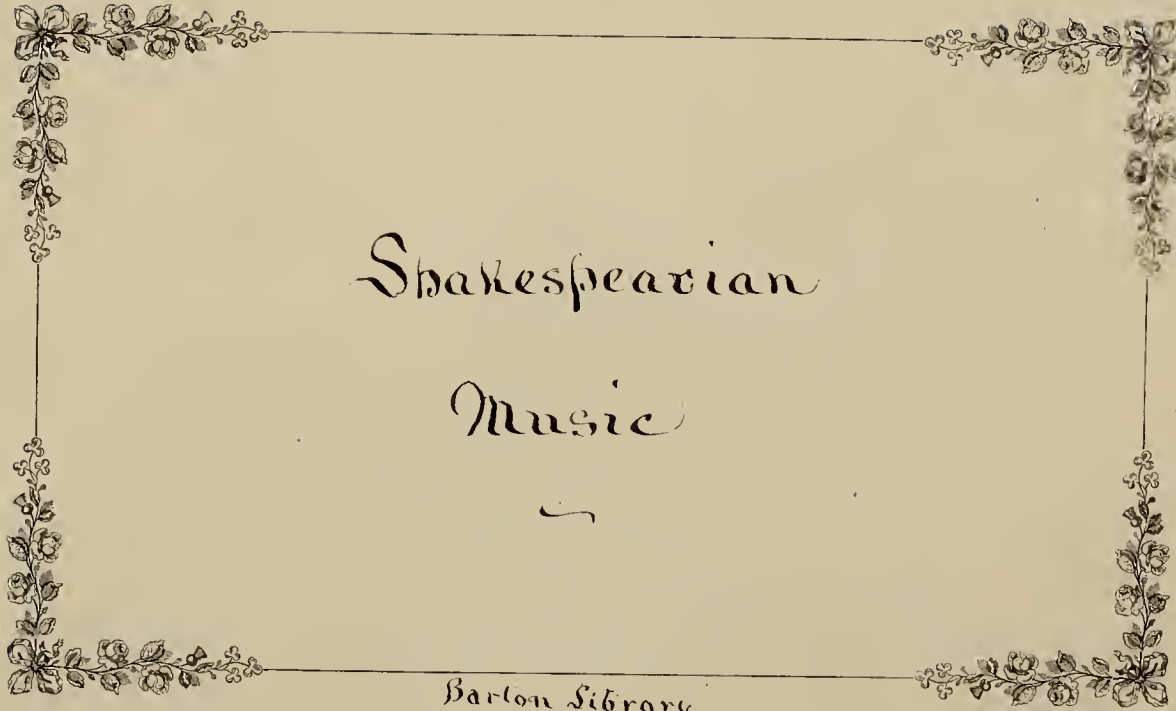
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A decorative rectangular border with floral motifs at the corners and along the sides, enclosing the central text.

Shakespearian  
Music

Barlow Library







*THE*  
OVERTURE, SONGS, AIRS, and CHORUSES,  
*in the*  
*JUBILEE or SHAKESPEAR'S GARLAND*  
*as Performed at Stratford upon Avon,*  
*and the Theatre Royal, Drury Lane,*  
*To which is added a Cantata called*  
QUEEN MAB or the FAIRIES JUBILEE.  
*Composed by*  
(*CHARLES DIBDIN.*)

*Pr. 6s.*

London Printed & Sold by John Johnston, N<sup>o</sup> 97, Drury Lane & Longman, Luky & Broderick, N<sup>o</sup> 26, Cheap-side  
of whom may be had the above adapted for the Guitar & German Flute

G. 2000  
12

160.119



Compos'd by Mr. Dibden.

# OVERTURE

Allegro

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8 and the key signature has one flat (B-flat). The music begins with a treble clef and a 3/8 time signature. The tempo is marked 'Allegro'. The notation includes various rhythmic patterns and melodic lines.

The second system of the Overture continues the musical composition with two staves. The notation includes various rhythmic patterns and melodic lines, maintaining the 3/8 time signature and one flat key signature.

Oboe P. f. P. f. P. f. P. f. P. f. P. f. P. f.

The third system of the Overture features a treble and bass staff. The Oboe part is indicated by the label 'Oboe' and dynamic markings 'P.' (piano) and 'f.' (forte) alternating throughout the system. The notation includes various rhythmic patterns and melodic lines.

ff. P. f. P. f.

The fourth system of the Overture continues the musical composition with two staves. The notation includes various rhythmic patterns and melodic lines, maintaining the 3/8 time signature and one flat key signature. Dynamic markings 'ff.' (fortissimo), 'P.' (piano), and 'f.' (forte) are present.

P. f. P. f. P.

The fifth system of the Overture concludes the musical composition on this page with two staves. The notation includes various rhythmic patterns and melodic lines, maintaining the 3/8 time signature and one flat key signature. Dynamic markings 'P.' (piano) and 'f.' (forte) are present.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and contains a complex melodic line with many sixteenth notes. It begins with a piano (*p.*) dynamic and ends with a forte (*f.*) dynamic. The lower staff is in bass clef with the same key signature and contains a rhythmic accompaniment of eighth notes.

The second system consists of two staves. The upper staff continues the melodic line from the first system, featuring many sixteenth-note passages. The lower staff continues the rhythmic accompaniment with eighth notes.

The third system consists of two staves. The upper staff continues the melodic line with sixteenth-note patterns. The lower staff continues the rhythmic accompaniment with eighth notes.

The fourth system consists of two staves. The upper staff continues the melodic line with sixteenth-note patterns. The lower staff continues the rhythmic accompaniment with eighth notes.

The fifth system consists of two staves. The upper staff continues the melodic line with sixteenth-note patterns. The lower staff continues the rhythmic accompaniment with eighth notes.

Andante

Musical notation for the first system, featuring piano (P.) dynamics.

Musical notation for the second system, featuring Oboe and dynamic markings f. P. f. P. f. P.

Musical notation for the third system, featuring Oboe P. and dynamic markings f. P. f. P.

Musical notation for the fourth system, featuring All. and dynamic markings f. P.

Musical notation for the fifth system, concluding the page.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key signature of one flat (B-flat). The treble staff contains complex, fast-moving passages with many beamed notes. The bass staff contains a more rhythmic accompaniment. Dynamic markings 'p.' and 'f.' are placed below the treble staff.

Second system of the musical score. It consists of two staves. The treble staff features a melodic line with many slurs and ties. The bass staff continues the accompaniment. The text 'Oboe Solo' is written above the treble staff towards the right side of the system.

Third system of the musical score. It consists of two staves. The treble staff has a very active melodic line with many slurs. The bass staff provides a steady accompaniment. A fermata is placed over a note in the treble staff.

Fourth system of the musical score. It consists of two staves. The treble staff has a dense texture with many beamed notes. The bass staff continues with a rhythmic accompaniment.

Fifth and final system of the musical score. It consists of two staves. The treble staff has a melodic line that ends with a double bar line. The bass staff continues with a rhythmic accompaniment that also ends with a double bar line.





# Jubilee Song.

7.

VIVACE.

This is Sir a Ju-bi-lee, crowding without Com - pa - ny

Ri - ot without Jo - li - ty that's a Ju - bi - lee that's a Ju - bi - lee. that's a Ju - bi - lee. Critics thus will say Sir, We hope that you will

*F P*

stay Sir we hope that you will stay Sir, to see our Ju - bi - lee We hope that you will stay Sir, to see our Ju - bi - lee. to see our

Ju - bi - lee. to see our Ju - bi - lee.

2.

On the Road such crosses, Sir,  
Cursing Jolts and tofses, Sir,  
Posting without Horses, Sir,  
This is, Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

3.

Odes, Sir, without Poetry,  
Music without melody,  
Singing without Harmony,  
This is, Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

4.

Holes to thrust your head in, Sir,  
Lodgings without Bedding, Sir,  
Beds as if they'd lead in, Sir,  
This is Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee.

5.

Blankets without Sheeting Sir,  
Dinners without Eating, Sir,  
Not without much Cheating, Sir,  
This is Sir, a Jubilee;  
Critics thus will say, Sir,  
I hope that you will stay, Sir,  
To see our Jubilee, O the rare Jubilee.

THE Serenade.

Guitar  
Flutes, & Voices.

Let Beauty with the Sun arise to Shakespear tribute pay, with Heav'nly smiles and sparkling eyes give lustre to the day, with heav'nly smiles & sparkling

Eyes let Beauty with the Sun arise to Shakespear Shakespear Tribute pay to Shakespear Tri- bute Pay. To Shakespear. Shakespear.

Shakespear. Shakespear to Shakespear Shakespear tribute pay let Beauty with the Sun arise with heav'nly smiles & sparkling eyes give lustre to the Day. Each

Smile she gives protects his Name each smile she gives protects his Name for who shall dare to frown. for who shall dare to frown. not En-vy's self can

Blast the fame which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown . which Beauty deigns to crown .

not Envy's self can blast the fame which beauty deigns to crown . each smile she gives protects his name for who shall dare to frown . not Envy's self can blast y fame which

Beauty deigns to crown which Beauty. Beauty. Beauty. Beauty. not Envy's self can blast the Fame which Beauty Beauty deigns to Crown, Not

Envy's self can blast the Fame which Beauty deigns to crown. the Fame which Beauty deigns to crown. the Fame which Beauty deigns to crown.

## THE Mulberry Tree.

Maestoso.

Be hold this fair Goblet twas carv'd from the Tree which  
oh my sweet Shakespear was planted by thee as a Re-lick I kifs it and bow at thy shrine what comes from thy hand must be e- ver Divine, what comes from thy  
hand must be e- ver Divine. All shall yeild to the Mulberry tree. all shall yeild to the Mulberry tree. bend to thee blefs'd Mulberry. Bend to thee blefs'd  
Mulberry. matchless was he who planted thee and thou like him Immortal shall be & thou like him Immortal shall be.

Andantino.

Ye Trees of the Forest so rampant and high,  
Who spread out your Branches whose heads sweep the sky;  
Ye curious Exotics whom Taste has brought here,  
To root out the Natives at Prices so dear.  
All shall yeild to the Mulberry tree &c.

5.

With Learning and knowledge the wel letter'd Birch,  
Supplies Law and Physic and Grace for the Church;  
But Law and the Gospel in Shakespear we find,  
And he gives the best Physic for Body and Mind.  
All shall yeild to the Mulberry Tree &c.

The Oak is held Royal is Britain's great boast,  
Preserv'd once our King and will always our Coast;  
Of the Fir we make ships there are thousands that fight,  
But one only one like our Shakespear can write.  
All shall yeild to the Mulberry tree & c.

6.

The fame of the Patron gives fame to the Tree,  
From him and his merits this takes its degree;  
Give Phoebus, and Bacchus, their Laurel and Vine,  
The Tree of our Shakespear is still more divine.  
All shall yeild to the Mulberry Tree &c.

Let Venus delight in her gay Myrtle bow'rs,  
Pomona in Fruit trees and Flora in flow'rs;  
The Garden of Shakespear all fancies will suit,  
With the sweetest of flow'rs & the fairest of fruit.  
All shall yeild to the Mulberry tree &c.

7.

As the Genius of Shakespear outshines the bright day,  
More rapture than wine to the heart can convey;  
So the Tree which he planted by making his own,  
Has the Laurel, and Bays, and the Vine, all in one.  
All shall yeild to the Mulberry Tree &c.

Then each take a Relick of this hallowd Tree,  
 From Folly and Fashion a charm let it be,  
 Come fill to the Planter the Cup to the brim;  
 To honor your Country do honor to him.  
 All shall yeild to the Mulberry Tree &c .

## THE Warwickshire Lad.

Allegro.

Ye Warwickshire Lads & ye Lasses. see what at our Jubilee passes. Come

Revel a way rejoice and be glad come Revel a way rejoice & be glad for the lad of all lads was a Warwickshire lad. Warwickshire lad all be glad for the lad of all

Lads was a Warwickshire lad. Warwickshire lad. All be glad for the lad of all Lads was a Warwickshire lad.

Be proud of the charms of your county,  
 Where Nature has lavish'd her bounty;  
 Where much has been given and some to be spar'd,  
 For the Bard of all Bards was a Warwickshire Bard.  
 Warwickshire Bard, never paid,  
 For the Bard of all Bards was a Warwickshire Bard.

3  
 Our Shakespear compar'd is to no man,  
 Nor Frenchman, nor Grecian, nor Roman;  
 Their Swans are all Geese to the Avon's sweet Swan,  
 For the Man of all Men was a Warwickshire Man,  
 Avon's Swan, a Warwickshire Man,  
 For the Man of all Men was a Warwickshire Man,

4.  
 Old Ben, Thomas Otway, John Dryden,  
 And half a score more we take pride in;  
 Of famous Will Congreve, we boast too the skill,  
 But the Will of all Wills was a Warwickshire Will.  
 Warwickshire Will, matchless still,  
 But the Will of all Wills was a Warwickshire Will.

5  
 There never was sure such a creature,  
 Of all she was worth he rob'd Nature;  
 He took all her smiles and he took all her grief,  
 For the Thief of all Thieves was a Warwickshire Thief  
 A Warwickshire Thief, Hes the chief,  
 For the Thief of all Thieves was a Warwickshire Thief,

## Chorus FOR THE Pageant.

Hence ye Profane. Hence ye Profane. Hence ye Profane and on ly they our Pageant grace our Pomp survey whom Love of sacred

MAESTOSO.

Genius brings. Hence ye profane. Hence ye profane let Pride let Flattery de.cree, Ho.nours to deck the memory of Patriots Se.nators.

Genius brings. Hence ye profane. Hence ye profane let Pride let Flattery de.cree. Ho nous to deck the memory of Patriots Senators

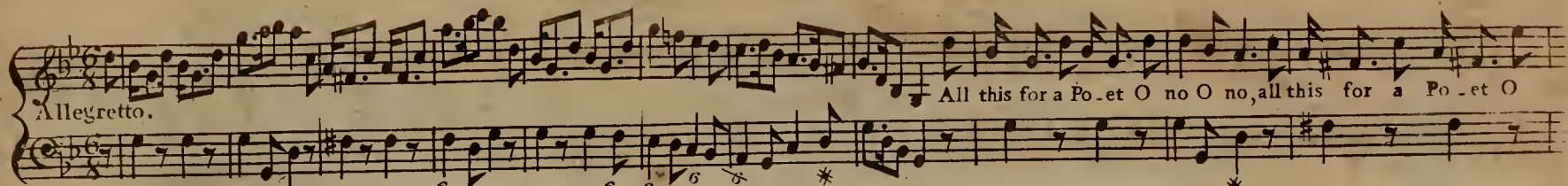
Se.nators and Kings not less in Glo ry than Desert the Po.et here re ceives his part a Tribute from the feeling heart a Tribute from the feeling Heart

Se.nators and Kings not less in Glo ry than Desert the Po.et here re ceives his part a Tribute from the feeling heart a Tribute from the feeling heart.

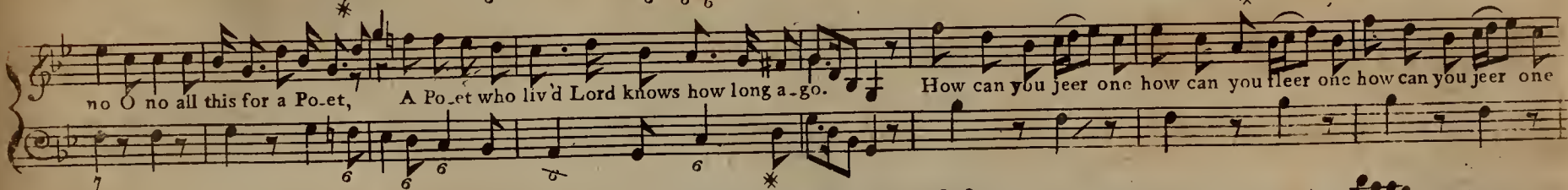
# All this for a Poet.

Allegretto.

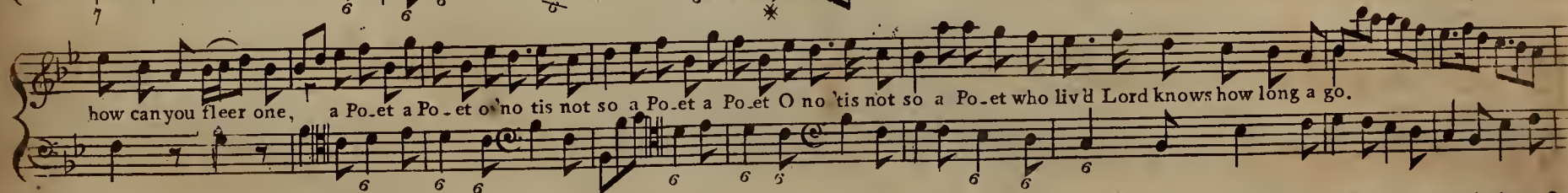
All this for a Po-et O no O no, all this for a Po-et O



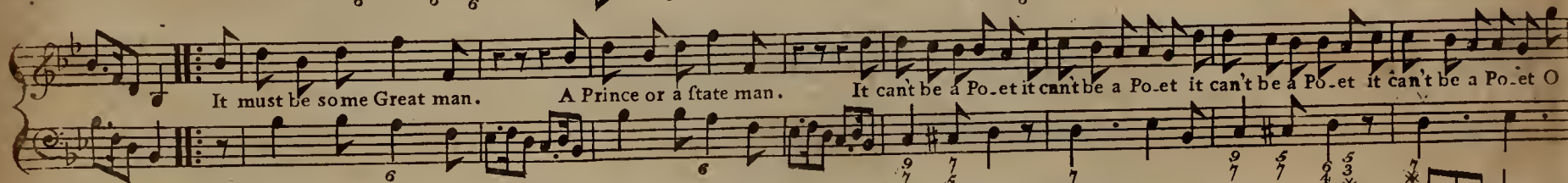
no O no all this for a Po-et, A Po-et who liv'd Lord knows how long a-go. How can you jeer one how can you fleer one how can you jeer one



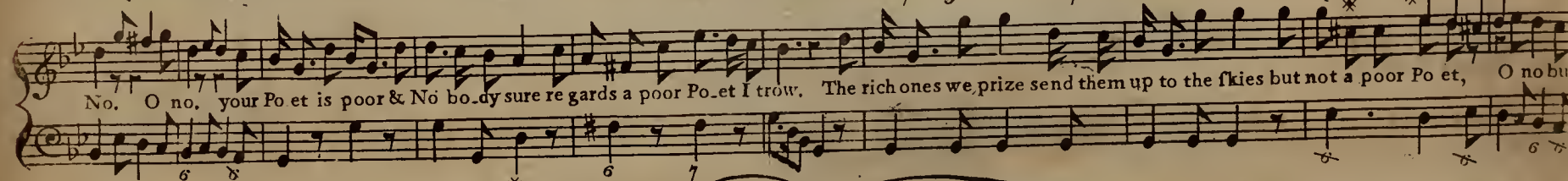
how can you fleer one, a Po-et a Po-et o'no tis not so a Po-et a Po-et O no 'tis not so a Po-et who liv'd Lord knows how long a go.



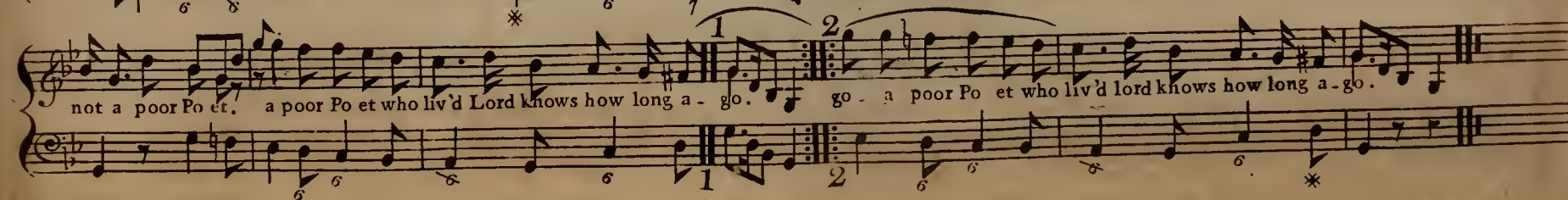
It must be some Great man. A Prince or a state man. It can't be a Po-et it can't be a Po-et it can't be a Po-et it can't be a Po-et O



No. O no, your Po et is poor & No bo-dy sure re-gards a poor Po-et I trow. The rich ones we prize send them up to the skies but not a poor Po et, O no but



not a poor Po et, a poor Po et who liv'd Lord knows how long a-go. go - a poor Po et who liv'd lord knows how long a-go.

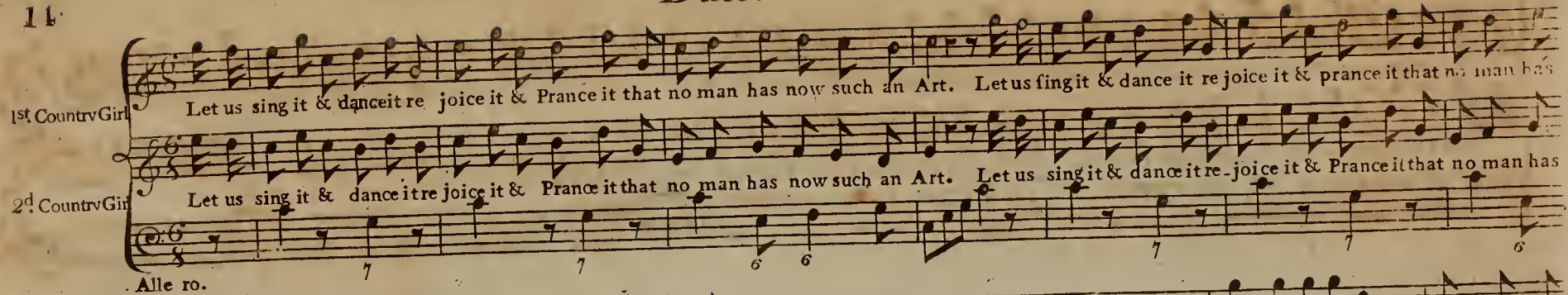


# Duet.

1<sup>st</sup> Country Girl Let us sing it & dance it re-joice it & Prance it that no man has now such an Art. Let us sing it & dance it re-joice it & prance it that no man has

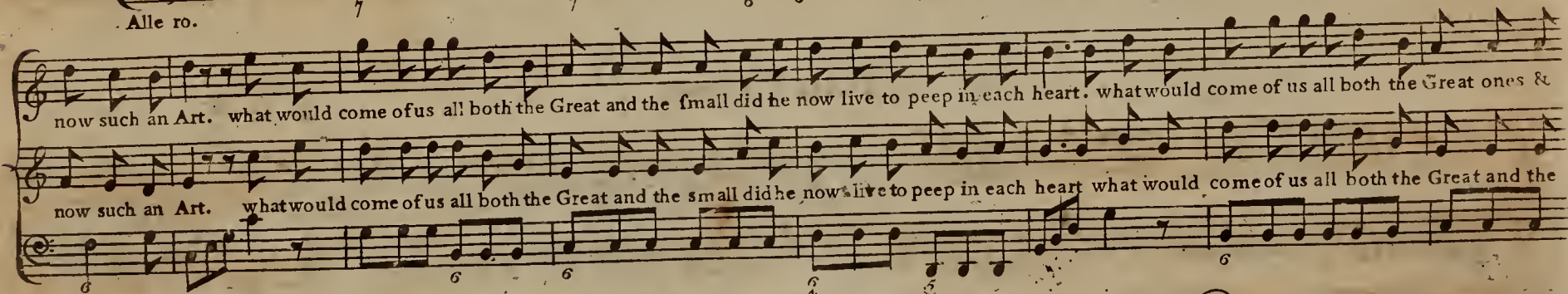
2<sup>d</sup> Country Girl Let us sing it & dance it re-joice it & Prance it that no man has now such an Art. Let us sing it & dance it re-joice it & Prance it that no man has

Alle ro.



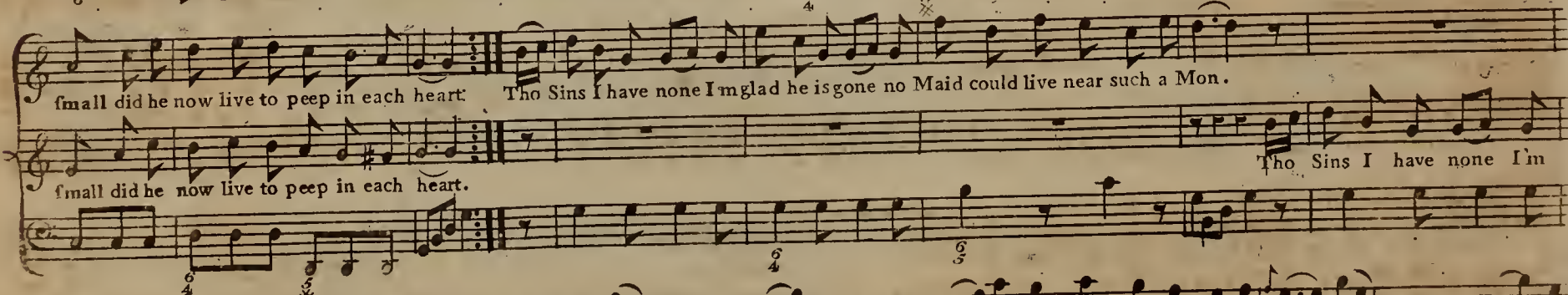
now such an Art. what would come of us all both the Great and the small did he now live to peep in each heart. what would come of us all both the Great ones &

now such an Art. what would come of us all both the Great and the small did he now live to peep in each heart what would come of us all both the Great and the



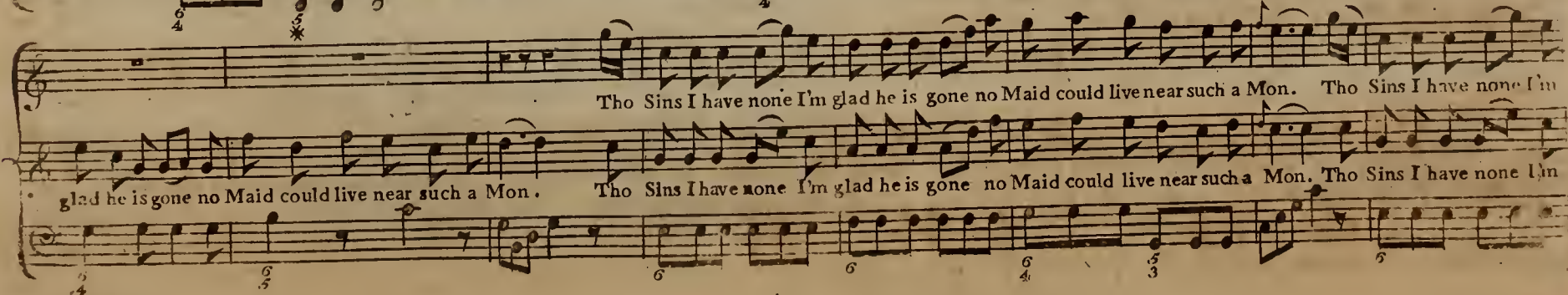
small did he now live to peep in each heart: Tho Sins I have none I'm glad he is gone no Maid could live near such a Mon.

small did he now live to peep in each heart. Tho Sins I have none I'm



Tho Sins I have none I'm glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm

glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm glad he is gone no Maid could live near such a Mon. Tho Sins I have none I'm





Glad he is gone no Maid could live near such a mon, no Maid no Maid could live near such a Mon, no Maid no Maid could live near such a Mon.

Glad he is gone no Maid could live near such a mon no Maid no Maid could live near such a Mon no Maid no Maid could live near such a Mon.

6 4 3 6 7 6 7

### Last Chorus.

This is the Day a Ho-li-day a Ho-li-day. This is the day a Ho-li-day a Ho-li-day. This is the

*Allegro.* This is the day a Holi-day a Ho-li-day. This is the day a Ho-li-day a Holi-day. This is the

Day a Ho-li-day a Ho-li-day This is the Day a Ho-li-day a Ho-li-day. a-way. a-way.

Drive Spleen and Rancour far a way drive Spleen and Rancour far A way.

Day a Holi-day a Ho-li-day This is the day a Holi-day a Ho-li-day Drive Spleen and Rancour far a-way drive Spleen and Rancour far a-way.

This is the Day A Ho-li-day a Ho-li-day. This is the Day a Ho-li-day a Ho-li-day. This is the Day a Ho-li-day a Ho-li-day. This is the

This is the Day A Ho-li-day a Holi-day This is the Day a Ho-li-day a Ho-li-day This is the Day a Ho-li-day a Ho-li-day This is the

Day a Ho-li-day a Ho-li-day drive Spleen and Rancour far a-way drive Spleen and Rancour far a-way This is the day a holi day a holiday this is the day a

Day a ho-li-day ho-li-day. a way. a way This is the day a holiday a holiday this is the day a

Ho li-day a Ho-li-day This is the Day a ho-li-day a ho-li-day This is the Day a ho-li-day a ho-li-day a ho-li-day a ho-li-day a ho-li-day.

Ho li-day a ho li day This is the day holi day a holiday This is the day a holiday a ho-li-day a holi-day a holi-day a holi-day

# Sweet Willy.O.

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking 'Allegretto.' and dynamic markings 'P' and 'F'. The lyrics are: 'The Pride of all Nature was sweet Willy.O. the Pride of all Nature was sweet Willy O. the first of all Swains he gladden'd the Plains, none E-ver was like to the sweet Willy O. The first of all Swains He gladdend the Plains none e-ver was like to the sweet Willy O. none e-ver was like to the sweet Willy -'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'FP' and 'F'. The piece concludes with a double bar line and repeat dots.

He sung it so rarely did sweet Willy O;  
 He melted each Maid,  
 So skillfull he play'd,  
 No Shepherd e'er pip'd like the sweet Willy O.  
 3.

All Nature obey'd him the sweet Willy O;  
 Wherever he came,  
 What e'er had a name,  
 Whenever he fung follow'd sweet Willy O.

He would be a Soldier the sweet Willy O;  
 When arm'd in the field,  
 With sword and with shield,  
 The Laurel was won by the sweet Willy O.  
 5.

He charmd them when living the sweet Willy O;  
 And when Willy dy'd,  
 'Twas Nature that sighd,  
 To part with her All in her sweet Willy O.

# THE Roundelay.

*tr tr tr*

Sisters of the tunefull strain at  
tend your Pa-rents Jocund Train tis Fa-ncy calls you follow me to ce-le-brate our Ju-bilee. On A-von's  
Banks where Shakespears Bust points out & guards his sleeping dust the Sons of Scenic Mirth a gree to ce-le-brate this Ju-bilee. Come  
Daughters come and bring with you the A-riel Sprite and Fai ry crew the A-riel sprite and Fai ry crew & the sifter Graces three to Ce-le-brate, the  
Ju-bilee. Hang around the sculpturd Tomb the'broiderd Vest the Nodding Plume, and the Mask of Co-mic Glee. & the Mask of Co-mic Glee to  
Celebrate the Jubilee. From Birnam wood and Bosworth field bring the Standard. bring the Standard bring the Sheild with drums & martial

6 5  
6 5 6 4 5 3  
9 7 7 6 4 3 6 6 6 6  
6 4 3 6 4 3 6 6 6 6  
6 7 7 6 7 7 6 7 7 4  
5 6

Symphony with Drums and Martial symphony to celebrate the Ju-bilee. In mournfull numbers now re-late poor Des-de-mo-na's haple's fate with

frantic deeds of Jealousy with frantic deeds of Jealousy with frantic deeds of Jealousy to Cele-brate the Ju-bilee. Nor be Windsor wives for-got

with their harmle's merry Plot. the whitening Mead and haunted Tree the whitening Mead and haunted tree to Ce-le-brate the Ju-bilee

Now in Jo-cund strains re-cite the Humours of the braggard Knight. now in Jo-cund strains recite the Humours of the braggard Knight, fat Knight & Ancient

Pistol He. to Ce-le-brate our Ju-bilee But see in crowds the Gay and Fair to the splendid Scene re-pair a Scene as fine as fine can be to Ce-le-

-brate our Ju-bilee A Scene as fine as fine can be to Ce-le-brate our Ju-bilee.

20 Tambourins Dance

AIRS in the PAGEANT.

Allegro

First system of the Tambourins Dance, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

First system of the Oboe Solo, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots. The word 'Da Capo' is written at the end of the system.

First system of The Fairies, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allo'. The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

March for the Tragic Characters

First system of the March for the Tragic Characters, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

Second system of the March for the Tragic Characters, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

Anthony and Cleopatra

Andante

First system of Anthony and Cleopatra, featuring a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots. The word 'Andante' is written at the beginning of the system.

hr

Dance of the Graces

Vivace

F

f

Da Caço

Dance

Fife tune and Last Ballet

Allegro

Minore

DC

# Queen Mab.

Recitative Accomp<sup>d</sup>

Violino I mo.

Vio. II<sup>o</sup>

Not long ago tis said a Proclamation was sent a broad thro all the Fairy Nation, Mab to her loving Subjects, a Decree; at Shakespear's

*F* *P.* *Vivace.*

Violini. *P.* *Vio*

Viola.

Tomb to hold a Ju. bi. lee. The Night was come. And now on A. von's side the Pigny Race was seen attended by their Queen.

*F* *P.* *Vivace. Pizz.*

*F.*

Andante *P.* 6 *6* *4/2* *6*

On Chaffers some, and some on Crickets ride. The Queen appear'd from far, mounted on a Nutshel Carr.

*F.*

Andante.



Six painted Lady birds the chariot drew. And now the Cavalcade in  
*Ardante.*

Order due arrayd march'd first, where erst the sacred Mulb'ry grew, And there their homage paid. Next they sought the holy ground, and

while a thousand Glow worm torches Glimmerd round. Thus Goodfellow The He.rald of his Fame. Did from the A .la.baster

*Allegro.*

*F* Vio. II. *tr* *P* *F* Fagotti soli. *Corni soli.*

Height proclaim The Poets Titles and his Style. *Andante.*

*F* *P* *F* *P*

*F* Flutti *P* Unis *S. 1<sup>mo</sup> CP.* *P*

Shakespeare Heavns most fa-vor'd creature tru-est co-py-er of Nature

*Pizz<sup>o</sup>*

*Corni.* *tutti.* *F* *V. Windstcol P.* *Pizzicati.* *V. 2.* *CB*

Tru-est co-py-er of Na-ture. First first of the Par-nas-ian train Shakespeare Heavns most favor'd creature tru-est Co-py-er of Nature

*P* *F* *P* *Pizz<sup>o</sup>*

Unis. V. 1<sup>mo</sup> col P. C Arco. VV. unis V. 2<sup>o</sup> CB Flauto. Viola. CB.

First first of the Parnassian train - cheifest fav'rite of the Muses which so e'er the Po - et chu - ses wich so e'er the Po - et chu - ses Bles'd a - like in

*P* *Pf.*

Unis. Vio. 2<sup>o</sup> Vio. 1<sup>mo</sup> Vio. 2<sup>o</sup> CB

Ev - ry strain. Which so e'er the Po - et chu - ses Bles'd a - like in ev - ry Strain, Bles'd a - like in ev - ry Strain.

*mf*

Primo. *P* *F*

Vio. unis.  
P

Life's great Censor and In-spec-tor, Fan-cy's treas'rer Wit's Di-rec-tor Art-lets to the flame of Art. Mas-ter of the

6 5 9 3  
4 3 4 8

Va-rious Pas-sions Leader of all In-clinations Sov'reign of the hu-man Heart.

DC Al Segno. ~~S.~~

6 5 6 5 6 6 6 4 3

Recit<sup>e</sup> accom:

Violini.

Viola.

Then did the Queen an A-corn take fill'd with morn and evening dew brush'd from ev'ry fragrant brake that round the lawns of Stratford grew. And

6 4 2 6b 6b

Larghetto.

*mf*

Thus said she Li - ba - tion do I make to our Friend and Father's Shade.

'Twas Shakespear

That the

Allegro.

*P*

*F*

*P*

Vio. 2<sup>o</sup>

Viola.

Fairies made.

And Men shall give us Ho - nor for his sake.

Air. Flauto 8<sup>o</sup>

Vio. Primo.

Vio. 2. *P*

*F*

*P*

*F*

*P*

*F*

*P*

*mf*

*F*

Allegro.

Oh

*F*

*F*

*F*

Primo col Pe *F P F P*

Vio. 2.

Hap-py Bard whose po-tent skill can give Ex is-tance where it will Oh hap-py Bard whose po-tent skill can give Ex is-tance where it will.

Vio Primo *mf P mf P mf P*

Vio 2.

Let Gi-ant wis-dom strive to Chace from Man's be-lief the Fai-ry Race Re-li-gion stern our Power re-ject Phi-lo-so-phyour

Flauto.

*mf P* Vio. Primo. *P mf P*

Vio. 2.

Tales neglect on-ly trusting what tis seeing. Let Gi-ant Wis-dom strive to chase from Man's be-lief the.

Fai - ry race Re - ligion stern our pow'r reject Phi - lo - phy our tales neglect on - ly trust - ing what 'tis fee - ing

*mf* *mf*

on - ly trust - ing what 'tis fee - ing combat us how e'er they list in thy scenes we shall exist com - bat us how

Flute

Violin

e'er they list in thy scenes we shall exist

The first system of music features a vocal line in the upper voice and a piano accompaniment in the lower voice. The key signature is B-flat major (two flats). The vocal line begins with a series of eighth notes, followed by a more complex rhythmic pattern. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sure as if Nature gave us being sure as if Nature gave us being combat us howe'er they lift in thy scenes we shall exist sure as if Nature gave us being combat us how

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *mf*, *p*, *p*, *mf*, *p*. Below the piano part, there are numerical figures: 6/4, 6/4, 7/5, 6/4, 7, 6/4, 5/3, and *p*.

The third system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *mf*, *p*, *mf*, *p*. Below the piano part, there are numerical figures: 6/4, 6/4, 7/5, 6/4, 7, 6/4, 5/3, and *p*.

e'er they lift in thy scenes we shall exist sure as if Nature gave us being sure as if Nature gave us being sure as if Nature gave us being

The fourth system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *mf*, *ff*. Below the piano part, there are numerical figures: 6/4, 6/4, 7/5, 6/4, 5/3, 6/5, 6/5, 6/5, 4/3, and 3.

Trumpet March.

The Trumpet March section is written for a trumpet in C major and 2/4 time. It features a rhythmic melody with eighth and sixteenth notes, typical of a march.

Dead March.

The Dead March section is written for a piano in C major and 3/4 time. It features a slow, somber melody with a mix of eighth and quarter notes, characteristic of a funeral march.



First system of musical notation for 'Jubilee Minuet'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and features a melody with eighth and sixteenth notes, including some triplets. There are first and second endings marked with '1' and '2'.

Second system of musical notation for 'Jubilee Minuet'. It continues the melody and accompaniment from the first system. Dynamic markings 'F.' and 'P.' are present. The system concludes with first and second endings.

Falstaff's Minuet.

First system of musical notation for 'Falstaff's Minuet'. It consists of two staves in 3/4 time with a key signature of one flat. The melody is characterized by eighth-note patterns and includes first and second endings.

Second system of musical notation for 'Falstaff's Minuet'. It continues the piece, featuring a *tr* (trill) marking on the treble staff. The system ends with a double bar line.

Queen Elizabeth's Minuet.

First system of musical notation for 'Queen Elizabeth's Minuet'. It consists of two staves in 3/8 time with a key signature of one flat. The melody is highly rhythmic with eighth notes. Dynamic markings 'P.', 'F.', and 'P.' are used. The system ends with first and second endings.

Second system of musical notation for 'Queen Elizabeth's Minuet'. It continues the piece with dynamic markings 'P.', 'F. P.', 'F. P.', 'F. P.', 'F.', and 'P.'. The system concludes with a *D.C.* (Da Capo) marking.

32 Warwickshire Minuet.

Musical notation for Warwickshire Minuet, measures 1-8. The piece is in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 8.

Musical notation for Warwickshire Minuet, measures 9-16. The piece continues in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 16.

Eastcheap Minuet.

Musical notation for Eastcheap Minuet, measures 1-8. The piece is in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 8.

Musical notation for Eastcheap Minuet, measures 9-16. The piece continues in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 16.

Measure for Measure.

Musical notation for Measure for Measure, measures 1-8. The piece is in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 8.

Musical notation for Rosalind's Minuet, measures 1-8. The piece is in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 8.

Rosalind's Minuet For French Horns & Clarinets only.

Musical notation for Rosalind's Minuet, measures 9-16. The piece continues in 3/4 time and B-flat major. The first staff is the treble clef and the second is the bass clef. A repeat sign is present at the end of measure 16.

Windfor Minuet

Windfor Minuet

Shakespeare's Minuet

Shakespeare's Minuet

Windfor Minuet

Windfor Minuet

As you Like it

As you Like it

Stratford Minuet

Stratford Minuet

5 Staffordshire Jubilee.

Cast off one Cu. turn Partners & right & left at Top ÷ whole fig<sup>e</sup> on your own side: draw round 2<sup>d</sup> & 3<sup>d</sup> Cu ÷ Right and left at bottom and turn your Partner. ÷

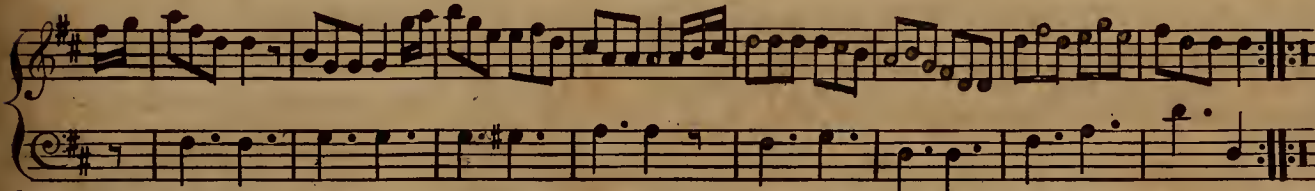
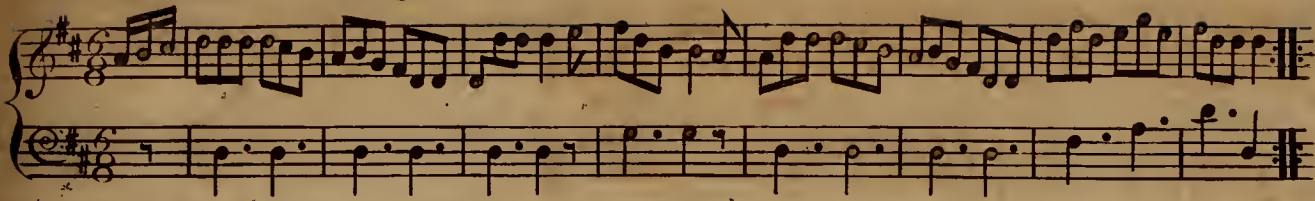
Warwickshire Lads.

Whole Fig<sup>e</sup> down y<sup>r</sup> own Side & turn your Partner ÷ Cross over half Fig<sup>e</sup> ÷ Lead down one Cu. & cast off ÷ Back to Back with y<sup>r</sup> Partner & hands 4. at the Bottom. ÷

Mrs Quickly.

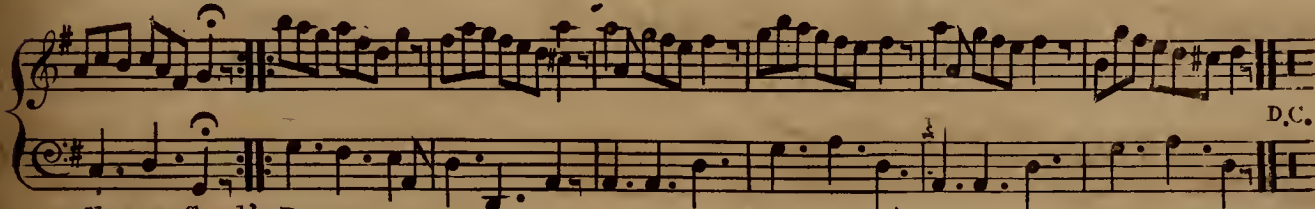
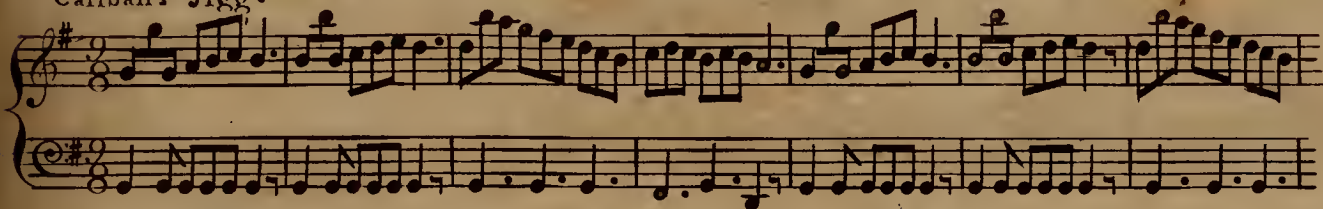
Hands across ÷ Same back again ÷ Lead down Two Cu & cast up ÷ 1<sup>st</sup> Man hands round with 2<sup>d</sup> Wom. & then with the 3<sup>d</sup> Wom. ÷ same time 1<sup>st</sup> Wom: does the same figure with 1<sup>st</sup> & 2<sup>d</sup> Man. ÷

Much ado about Nothing.



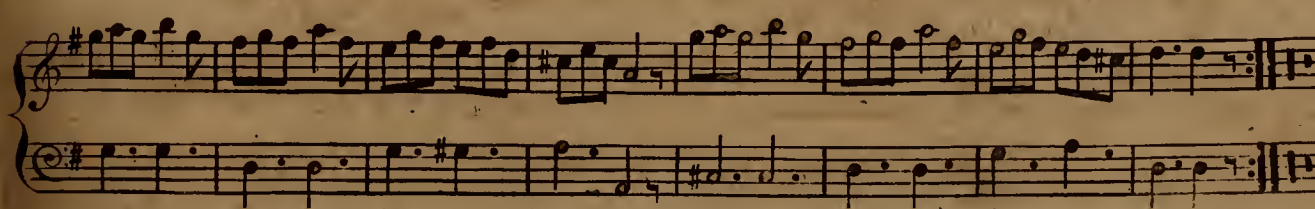
Swing your Part<sup>s</sup> with right hand & cast off one  
Cu. same with left hand & cast off another =  
Cross over two Cu. to the Top = Cast off one Cu.  
1<sup>st</sup> Man turn 3<sup>d</sup> Wom: 1<sup>st</sup> Wom: turn 3<sup>d</sup> Man &  
Right & left at Top = 1<sup>st</sup> Man whole figure at top  
Wom. at bottom. 1<sup>st</sup> Man hands round with 2<sup>d</sup> Wo:  
1<sup>st</sup> Wom. hands round with 2<sup>d</sup> Man.

Caliban's Jigg.



Right & left with 3<sup>d</sup> Cu at bottom. = half figure  
on your own sides & right & left at top = Cross  
over one Cu. 1<sup>st</sup> Man hands 3. round with 2<sup>d</sup> & 3<sup>d</sup>  
Wom. 1<sup>st</sup> Wom. the same with 2<sup>d</sup> & 3<sup>d</sup> Man. half  
figure round 3<sup>d</sup> Cu. turn your Partner and  
hands 4. round at Top =

Doll Tearshell's Rant.



Cast off one Cu. 1<sup>st</sup> Man hands round with 2<sup>d</sup>  
& 3<sup>d</sup> Man 1<sup>st</sup> Wom. the same on her side =  
1<sup>st</sup> Man right hands across at bottom with 3. Cu.  
then left hands across at top & then at bottom:  
1<sup>st</sup> & 2<sup>d</sup> Cu Back to Back & turn their own  
Part<sup>s</sup> they on their own side & turn their Part<sup>s</sup>

36 The Mulberry Tree.

First system of musical notation for 'The Mulberry Tree', consisting of a treble and bass staff in 6/8 time.

Second system of musical notation for 'The Mulberry Tree', consisting of a treble and bass staff in 6/8 time.

Cross over one Cu. turn your Partner  $\frac{1}{2}$  round & right & left with third Cu. — 1<sup>st</sup> Man hey with 3<sup>d</sup> Cu. at bot: 1<sup>st</sup> Wom: hey with 2<sup>d</sup> Cu. at top — 1<sup>st</sup> Man draw his Partner round 3<sup>d</sup> Cu. — 1<sup>st</sup> Man whole fig<sup>e</sup> round 2<sup>d</sup> Wom: & 3<sup>d</sup> Man. 1<sup>st</sup> Wom: the same round 2<sup>d</sup> Man. & 3<sup>d</sup> Woman.  $\equiv$

Triucalo's Reel.

First system of musical notation for 'Triucalo's Reel', consisting of a treble and bass staff in 2/4 time.

Second system of musical notation for 'Triucalo's Reel', consisting of a treble and bass staff in 2/4 time.

Set and cast off one Cu. — Set and turn.  $\frac{1}{2}$  Partner. — 1<sup>st</sup> Man Set and turn 3<sup>d</sup> Wom: 1<sup>st</sup> Wom: Set & turn 3<sup>d</sup> Man. 1<sup>st</sup> Man Set & turn 2<sup>d</sup> Man. 1<sup>st</sup> Wom: the same  $\equiv$

D.C.

Warwickshire Lasses.

First system of musical notation for 'Warwickshire Lasses', consisting of a treble and bass staff in 6/8 time with a key signature of one sharp.

Second system of musical notation for 'Warwickshire Lasses', consisting of a treble and bass staff in 6/8 time with a key signature of one sharp.

1<sup>st</sup> & 2<sup>d</sup> Cu set and hands half round — the same back again — Lead down the Middle & set to 3<sup>d</sup> Cu: then set to 2<sup>d</sup> Cu: Right & left at bottom and hands across at top  $\equiv$

Benedick's Wedding.

1<sup>st</sup> Man turn  $\frac{1}{2}$  round with 2<sup>d</sup> & 3<sup>d</sup> Man & finish at bottom 1<sup>st</sup> Wom: the same on her side  
 1<sup>st</sup> Cu. whole Figure round 3<sup>d</sup> Cu  $\dot{=}$  1<sup>st</sup> Man turns 2<sup>d</sup> & 3<sup>d</sup> Wom  $\frac{1}{2}$  round & finish at top  
 1<sup>st</sup> Wom. same with 2<sup>d</sup> & 3<sup>d</sup> Man  $\dot{=}$  cross over & Your Partner  $\dot{=}$

Humours of Eastcheap.

Set & cross over one Cup.  $\dot{=}$  set  $\frac{1}{2}$  figure round 1<sup>st</sup> Cu - Set Corners  $\dot{=}$  right & left at bottom.  $\dot{=}$

Touchstone's Frolick.

1<sup>st</sup> Cu.  $\frac{1}{2}$  Right & left with 2<sup>d</sup> Cu & then with the 3<sup>d</sup> & set at bottom  $\dot{=}$  same back again  $\dot{=}$   
 Cast off one Cu. 1<sup>st</sup> Man turn 3<sup>d</sup> Wom. 1<sup>st</sup> Wom: 3<sup>d</sup> Man  $\dot{=}$  hey at top the Wom: at bottom & turn Partners  $\dot{=}$

## COTILLIONS: All's Well that Ends Well.

All round: Right hands & Left 4. lead up, turn their Ladies once round into their Places the other 4. do the same: Every Gent: turn his Partner.

## The Taming of the Shrew.

All round: Each turn his Partner, Ballance, turn each others Partners: Ballance, a Rig<sup>n</sup> Step; Every Gent: turn his Partner into her Place.

## Merry Wives of Windfor.

D.C.

All round: 4. Cu. turn each others Partners: Chafsee all 8. turn their Partners into their Places, Then Chafsee again all by 8: then turn their Partners again into their Places.



Much ado about Nothing.

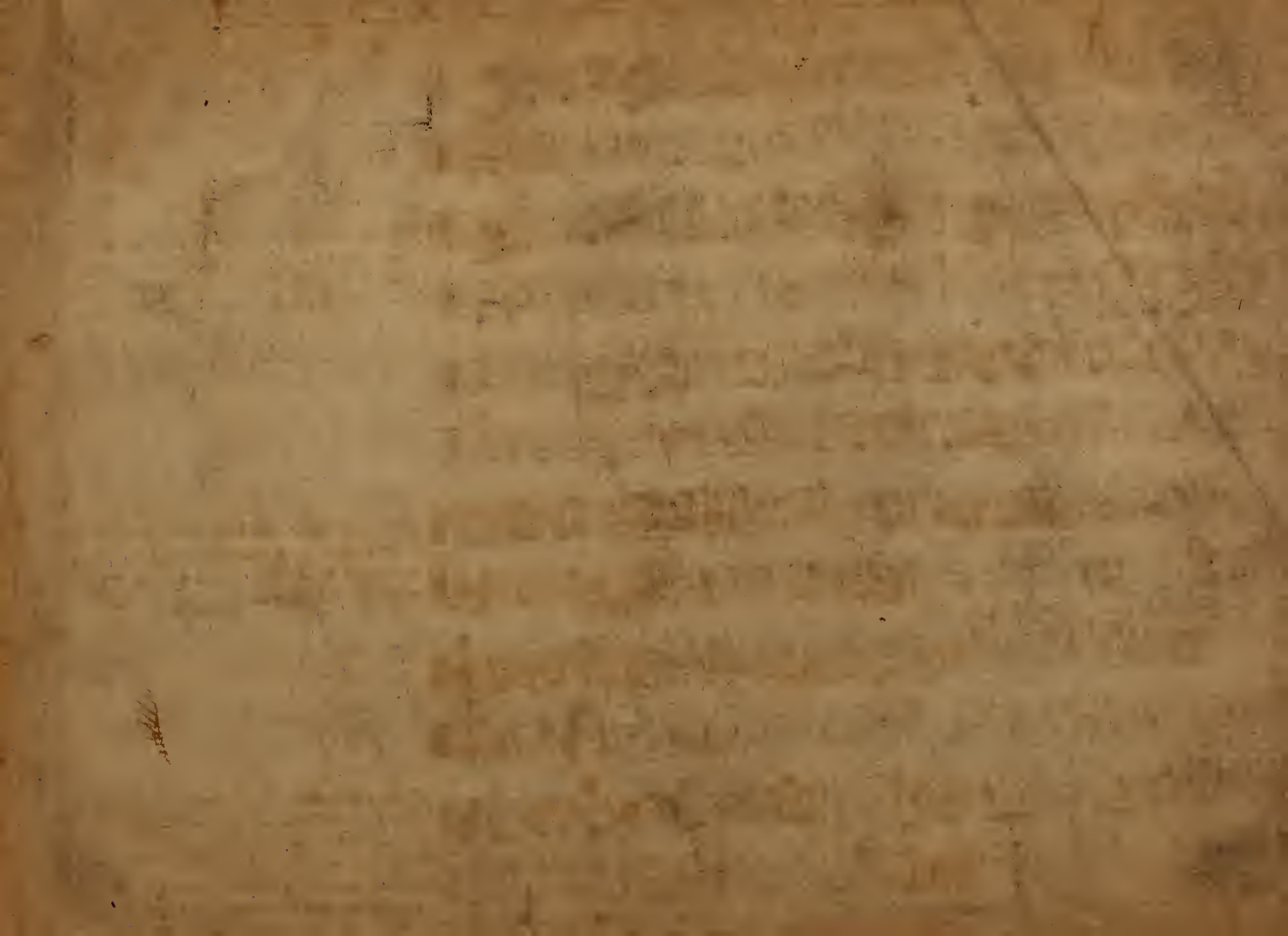
All round: all four Cu. take their Partners, by their hands & by turning Go all round to their own Places: all 4. Cu: by crossing change Places: by Chafsee & Rig<sup>th</sup> step return to their Places .

As you Like It.

All round: Right and Left 4. Lead up turn their Ladies once round into their Places: the other 4. do the same: Every Gent: turn his Partner .

Twelfth Night. or What you will.

All round: the Queen de Chafsee by the 1<sup>st</sup> 4. the same by the 2<sup>d</sup> 4. the 1<sup>st</sup> 4. lead up change their Ladies & turn to the other 4: then clap hands 3 times & beat 3 times with their feet: then turn their Partners into their Places: the other do the same: Le Promenade: every Gent: turns his Partner into her Place. .







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